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FOGG ART MUSEUM  
HARVARD UNIVERSITY

# NOTES

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FOGG ART MUSEUM

NOTES

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Figure 1

HEAD OF ARES (?) GREEK, V CENTURY B.C.  
FOGG ART MUSEUM

## TWO GREEK HEADS

AMONG the new acquisitions of the Museum two of the most important are two heads of Greek workmanship, which have lately been added to the collection of ancient marbles. In neither case can the subject be identified with absolute certainty, but the larger head, with its close-fitting helmet, probably came from a statue of Ares, the smaller one, from a figure of an athlete.

The helmeted head (Figures 1-3) is considerably larger than life-size; it measures  $6\frac{5}{16}$  inches (16 cm.) from temple to temple.<sup>1</sup> The material is Pentelic marble. Most of the lower part of the face and the end of the nose are missing, and there are scratches and abrasions in many places. Yet enough is preserved to show the sculptor's quality and to suggest his date and school.

The head is clearly much idealized and carved with great simplicity. The forehead extends in a single sweep from temple to temple, with very little emphasis on details of bone and muscle. The line of the brows is sharply defined, and only slightly curved. The eyelids are strongly marked, and the muscles at the outer corners are suggested, but not worked out in any detail.<sup>2</sup> The nose is broad, with almost no depression at the root, giving the characteristic "Greek profile." The hair, where it appears

<sup>1</sup> Total height  $12\frac{1}{2}$  in. (32 cm.).

<sup>2</sup> One interesting and unusual technical peculiarity, more noticeable in photographs than in the original, is the very definite trace of the drill holes which were sunk to mark the inner corners of the eyes.

below the helmet, is simply carved, with shallow, curving grooves. Even in the helmet, which is of the Attic type, but without cheek-pieces or neck-guard, only the most necessary details are indicated — the raised frontlet, defined by a narrow border and ending in volutes, and the lower part of the support for a crest. The rough tooling of this part of the helmet (Figure 3) shows that the rest of the support and the crest itself were added in a separate piece of marble.

All this marked elimination of detail, combined with the simplicity and dignity of the whole, shows plainly that we are dealing with a work of the fifth century B.C. The use of Pentelic marble suggests the Attic school, and a comparison with other Attic works of the fifth century goes far to confirm this suggestion. The head of the so-called "Theseus" from the eastern pediment of the Parthenon, for instance, in spite of its bad preservation, exhibits many of the same qualities. A more interesting comparison may be made with the head of the Borghese Ares in the Louvre (Figure 6), which, in recent years, is very generally regarded as a Roman copy of a work of the late fifth century, perhaps by Alcámenes, the pupil of Phidias. In the head of this statue, the modelling is decidedly more subtle than in the Fogg Museum head, and the helmet, with its elaborate decorative reliefs, suggests a somewhat later, more sophisticated sculptor. The Fogg Museum head, therefore, appears to be a considerably earlier work than the original of the Borghese Ares, and it may reasonably be assigned to the period of



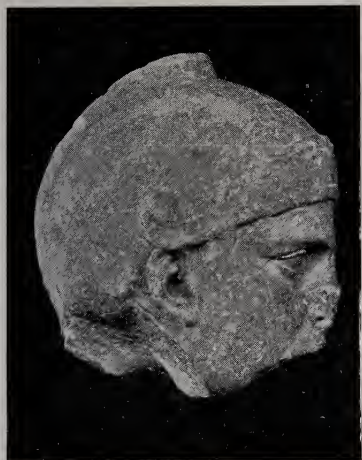


Figure 2

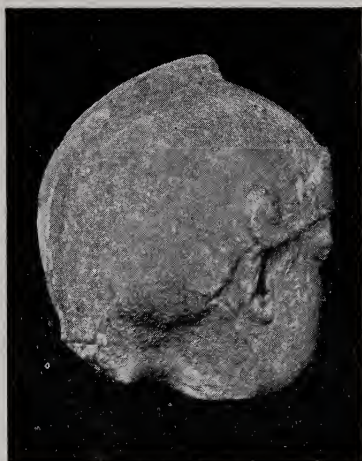


Figure 3

HEAD OF ARES (?) GREEK, V CENTURY B.C.

FOGG ART MUSEUM

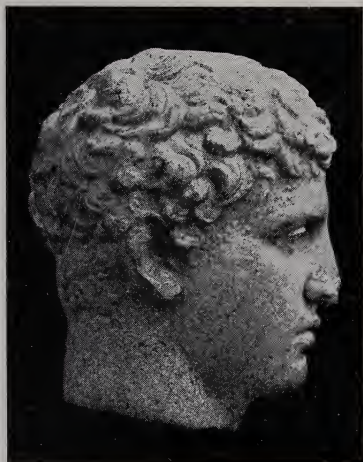


Figure 4

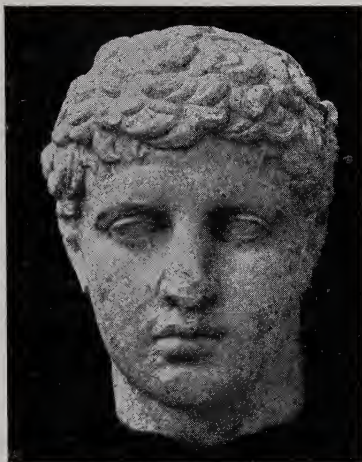


Figure 5

HEAD OF AN ATHLETE. GREEK, IV CENTURY B.C.

FOGG ART MUSEUM

the Parthenon pediments, that is, to the 40's or the early 30's of the fifth century.

The identification as a head of Ares is somewhat strengthened by the analogy of the Borghese Ares. Attempts to identify this as an Achilles or some other hero, rather than the god of war, have met with no general acceptance. It certainly is true that a colossal helmeted figure from the Periclean age is more likely to represent Ares than one of the heroes or a human warrior, although these are possibilities which, in the absence of more definite attributes, must always be admitted.

The second head (Figures 4-5) is much better preserved; only the tip of the nose is lost. In scale, it is considerably smaller than the helmeted head.<sup>1</sup> The material is a beautiful piece of Parian marble.

That this head is of later date than the other is evident in many ways. In the forehead, much more attention is paid to structural details; the "bar of Michelangelo," as the projection above the root of the nose is commonly called, is distinctly emphasized, as well as the horizontal groove above it. Eyes and eyebrows are not quite symmetrical, as they commonly are in heads of the fifth century, and the modelling of the cheeks shows greater subtlety and variety of surface than in the helmeted head. The hair is carved as a mass of irregular locks, with marked strivings for variety, especially in the small

<sup>1</sup> The principal measurements are: Temple to temple,  $5\frac{1}{2}$  in. (14 cm.). Length of face, chin to hair,  $6\frac{9}{16}$  in. (16.7 cm.). Total height,  $12\frac{1}{4}$  in. (31.3 cm.).



locks about the forehead and the temples.<sup>1</sup> All these qualities are characteristic of the art of the fourth century, in which, in contrast to the masters of the earlier time, the sculptors aimed especially at greater individuality and greater expressiveness. It is to be noted, however, that in this head, although the new tendencies are obvious, much of the earlier feeling remains. The asymmetry of the eyebrows and the eyes is slight, and the mouth is not markedly expressive. The date to be assigned to such a work is clearly the early years of the fourth century, and the head may fairly be characterized as marking a transitional stage between the art of Phidias and the art of Praxiteles. The shape of the skull, with its strongly curved outline and slightly tapering face, points to a master of the Attic school.

The suggestion that the head comes from a statue of an athlete is based principally on the shape of the ears. These are curiously neglected, being little more than blocked out, but they have the slightly swollen and flattened appearance which is so often found in heads of Greek athletes and which is commonly explained as due to heavy blows received in boxing.

In these two heads, then, the Museum is fortunate enough to possess two works of Athenian masters, dating from the centuries when the art of the sculptor attained its highest development in Greece.

<sup>1</sup> An indentation at the back of the head, in which the hair is carved in very flat locks, is probably to be explained as due to accidental damage to the marble in antiquity, either at the time the head was carved or at some later date.

Though they differ in details, they have much in common, above all, that calm serenity which is characteristic of most Greek works of the "great age."



Figure 6

BORGHESE ARES. LOUVRE, PARIS

# A CRUCIFIXION

BY AMBROGIO LORENZETTI

ONE of the most valuable of the recent acquisitions of the Fogg Museum is a small panel, representing the Crucifixion, by Ambrogio Lorenzetti (Figure 1), formerly in the collection of the late C. Fairfax Murray. The panel is in the form of a rectangle, surmounted by a pinnacle, and measures 24 inches (61 cm.) from base to apex and  $11\frac{3}{8}$  inches (29 cm.) from side to side, both measurements exclusive of the enframing moulding which is an integral part of the panel.

The representation is an unusual combination of spirit and restraint. It challenges comparison with Ambrogio's Deposition in the great polyptych of the Academy at Siena (Figure 4), but is more restrained and more convincingly dramatic. The Saviour, flanked by two bewailing angels, hangs high upon the cross above the heads of the spectators. Below, the artist has placed a group of saints, spectators, and soldiers, bringing in all the actors in the tragedy without incoherence or any sense of crowding. The most striking group is that to the left of the cross, where Saint John, the Magdalen, the swooning Mary, and the two other Marys mentioned in the story of the Passion, are placed together with the greatest dramatic skill (Figure 2). The Beloved Disciple, dressed in a maroon-coloured robe, with clasped hands, is gazing down at the swooning Madonna.

Sienese art produced no more touching interpretation of the mystic relation of Saint John and the Mother imposed by the words of the Christ upon the cross. In counter action to Saint John, the Magdalen, who stands beside him, gazes up at the Christ. Her gesture, less florid than in the Academy Deposition, expresses abject sorrow, while her eyes send a message of the profoundest adoration. She is dressed in the conventional garment of flame-red cinnabar. The Madonna, dressed in a mantle of ultramarine blue, is supported by one of the Marys, while the other, her hands clasped against her cheek, links the three with the standing Magdalen. The power of Sienese line is perfectly shown in the expression of lifelessness which the artist has given the form of the Madonna. The underlying forms are stiffened, while the lines of the drapery are relaxed, making the figure the most pathetically expressive of the group. Above are other figures of mourners, soldiers, and spectators, conspicuous among them the youthful Longinus, on horseback in shining armour, a yellow mantle swung from the shoulder, and his right arm sweeping across his breast with a gesture of combined horror and awe. To the right of the cross is a group of soldiers, most conspicuous among them a bearded saint on a bay horse, probably conceived as Joseph of Arimathea. Above the spectators, against the gold background, are tossing scarlet banners with the S. P. Q. R. of the Empire in gold upon the folds. The general impression is that of the most animated movement, but without loss of dignity.



Figure 1

AMBROGIO LORENZETTI. CRUCIFIXION  
FOGG ART MUSEUM



The panel is in an excellent state of preservation. When it first came to the Museum it was marred by a thick coat of hideous varnish which falsified the colours and turned the gold background to a dismal, banana-like yellow. A skilful restoration removed the defect and now the colours show undimmed brilliancy, while the background is an exquisite example of fourteenth century gilding. The cleaning revealed a number of spots from which the colour had come away altogether, but they are so small in area that they scarcely detract from the finished expression of the whole. Few examples in this country can give a truer idea of fourteenth century Sienese colour.

The attribution of the painting to Ambrogio, though a recent one, probably none will dispute. Mr. Murray considered it by Pietro Lorenzetti, but Mr. F. Mason Perkins, in an article in "Art in America" for August, 1920, restored it to its true author. It is hardly necessary to go into Morellian detail to support the attribution. As Mr. Perkins pointed out, the spirit of the work is that of the younger brother. Mr. Murray probably attributed the work to Pietro rather than Ambrogio on account of its dramatic quality. Pietro has always been considered more dramatic, but in reality he was more melodramatic. Pietro exaggerated dramatic action to a fault. One cannot but feel this in his frescoed representation of the Passion in the left transept of the Lower Church at Assisi. Ambrogio was far more restrained. He gives one something of that feeling of strength in reserve, so satisfactory to northern



Figure 2

AMBROGIO LORENZETTI. CRUCIFIXION (DETAIL)  
FOGG ART MUSEUM



Figure 3

AMBROGIO LORENZETTI. CONCORD  
PALAZZO PUBBLICO, SIENA

taste and one of the finest qualities of the Fogg Crucifixion. The action is even more dignified than in Ambrogio's undisputed Deposition in the Academy polyptych, producing an effect very different from that in any composition by Pietro.

Details and especially types fortify the impression received by the composition and action. The silhouettes are strongly reminiscent of those in the Presentation, formerly in the Belle Arti in Florence and now in the Uffizi (Figure 5), and the brilliant colour shows a clear relation between the two. The tricks of draughtsmanship, especially in the delineation of eyes and noses, are the same in the Fogg Crucifixion and in a number of undisputed works by Ambrogio. One needs but compare the head of the Magdalen, or that of the Mary who tends the Madonna, with the head of the figure of Concord in the Allegory of Good Government in the Palazzo Pubblico in Siena (Figure 3), or the Saint Dorothy in the Academy polyptych, to identify the author of the Fogg painting.

The approximate date of the panel, always an interesting point, is harder to determine. Ambrogio's chronology is especially difficult, but one fact is certain—the Fogg painting is a work of the artist's maturity. The forms are robust, the handling vigorous and sure. Above all, the composition and spiritual content indicate the work of a hand of experience and a mind developed by profound thought. The work can hardly antedate the Allegory of Good Government, and reminds one rather more of the Presentation in the Uffizi in Florence.



Figure 4

AMBROGIO LORENZETTI. POLYPTYCH  
ACCADEMIA, SIENA



Figure 5

AMBROGIO LORENZETTI. PRESENTATION  
UFFIZI, FLORENCE  
(Alinari)



The date, therefore, may well be between the years 1337 and 1342. And thus the painting was done somewhat later than the other little panel by Ambrogio in the Museum, the pinnacle with Saint Agnes, which appears to have been painted somewhat before the Allegory of Good Government. The two paintings illustrate very happily the art of Ambrogio, and it is not too much to say that the Crucifixion is a real masterpiece, artistically, poetically, intellectually, of fourteenth century Italian art.



# LOKHOFF COPY OF FRESCO

BY BENOZZO GOZZOLI

DURING the past year the Museum has received as a gift from the Society of Friends of the Fogg Art Museum a copy by Nicolas Lokhoff of a portion of the Procession of the Magi, painted in 1459 by the Florentine, Benozzo Gozzoli, for the walls of the Medici Palace, now known as the Riccardi Palace, in Florence. The copy, as will be seen from the reproduction (page 18), is of that part of the painting which shows the young Lorenzo the Magnificent on horseback, accompanied by his attendants.

As a rule, copies of early Italian paintings are of use to serious students only up to a certain point. Copies are usually painted by different methods and with different pigments from those originally used. The effect at best is only an approximation. An exception to this rule may be seen in the work of Nicolas Lokhoff.

Mr. Lokhoff is a Russian artist who has a remarkable gift, based on sound technical knowledge, for reproducing the work of the old masters. He started making copies on his own initiative, convinced of the importance of preserving by means of reproductions the paintings, especially the frescoes, of the old Italian masters before they are destroyed by time. Previous to the war he was doing this work on a commission from the Museum of Fine Arts of Moscow.



LOKHOFF COPY OF PORTION OF PROCESSION OF  
THE MAGI BY BENOZZO GOZZOLI

Mr. Lokhoff's copies are amazing in their likeness to the originals. He has a profound knowledge of technical processes and understands the materials used and the special methods of each artist. He paints his picture first to look as it appeared in its original beauty and freshness as it left the hands of the master, and then works on it to produce the effects of damage wrought by time. For his reproductions of frescoes Mr. Lokhoff uses a durable cement foundation which will insure permanence so far as such a thing is possible.

Mr. Lokhoff also copies paintings on panel and canvas, but his frescoes are of peculiar significance for this country. Since frescoes were used for the decoration of walls of buildings, it is practically impossible to purchase originals, and it is only by means of reproductions that this great and beautiful phase of Italian painting can be studied in America.

The original of the Benozzo fresco is remarkably well preserved, and the Fogg Museum copy is astonishing in its likeness to Benozzo's work.

Writing of painting on walls, Cennino Cennini says: "When you are going to paint on walls, which is the most delightful and charming kind of work that there can be . . . consider how much you can paint in a day; for whatever you cover with the plaster you must finish the same day. Sometimes, in winter, in damp weather, working on a stone wall, the plaster remains fresh till the next day; but if you can help it do not delay, because when painting in fresco, that which is finished in one day is the firmest and best, and is the most beautiful work!"

Mr. Lokhoff has studied where the joints of the plaster are which mark each day's work, and he reproduces them in his copies. The fresh and lovely colour of the painting, its delicate landscape and alert little figures, are unbelievably close to the original, and not only is the outward appearance recreated, but the very spirit of the original — its gaiety and youthfulness and naïve charm.

The fresco, including the wainscot base, measures 17 feet  $8\frac{5}{8}$  inches (5 m. 40 cm.) in height, and 10 feet  $2\frac{1}{8}$  inches (3 m. 10 cm.) in width. Since only original works of art are exhibited in the Main Gallery of the Museum, the fresco has been placed in the Lecture Room.

# RECENT ACQUISITIONS

## PAINTINGS BEFORE 1700

SINCE the publication of the Catalogue of Mediaeval and Renaissance Paintings, many pictures have been added by gift, purchase, or loan to the collection of paintings dating before the year 1700.

Four Byzantine paintings have been acquired. Additions to the Sienese school are Saint Dominic, attributed to Guido da Siena; Crucifixion, by Ambrogio Lorenzetti<sup>1</sup>; Madonna and Child, sixteenth century; Madonna, Child, and Saints, by Pacchiarotto; Saint Catherine, by Giovanni di Paolo. The collection of Florentine fifteenth century paintings has been much strengthened by the recent acquisition of an important Crucifixion by Fra Angelico. Other Italian paintings added to the collection are: Death of a Bishop, a fresco of the fourteenth century North Italian school; Madonna and Child, by Lattanzio da Rimini; Adoration of the Child, signed Agostino; Madonna and Child, Tuscan school, thirteenth century (probably before 1275); Diptych: Madonna and Child, Crucifixion, fourteenth century; Head of a Bishop (fragment of a fifteenth century fresco); Madonna and Child, attributed to Giovanni da Milano; a so-called "portrait" of Dante and Petrarch by Giovanni da Ponte; Assumption of the Madonna, by the Maestro del Bambino Vispo; Mourning over the Body of Christ, probably a work of the fourteenth century school of

<sup>1</sup> See pages 9-16.



Verona; Saint Jerome, by Vittorio Crivelli; Nativity, by Bicci di Lorenzo; and a Head of a Woman, attributed to Palma Vecchio.

Other acquisitions are three Spanish primitives and a fine painting of Saint Jerome by Ribera; a Flemish sixteenth century Madonna; a French fifteenth century Christ on the Cross; and two small panels probably by Pollaiuolo and Ugolino, badly damaged but valuable for study.



FLEMISH SCHOOL, XVI CENTURY  
FOGG ART MUSEUM

## ACCESSIONS AND LOANS



BYZANTINE SCHOOL  
XV (?) CENTURY



PERSIAN BOWL  
X (?) CENTURY

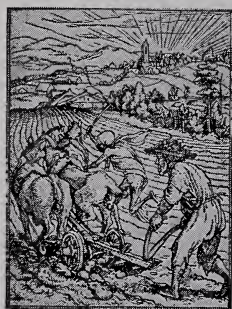


ITALIAN VELVET. XV CENTURY  
LENT BY DENMAN W. ROSS

## ACCESSIONS AND LOANS



ANDREA MANTEGNA  
1431-1506  
SEATED VIRGIN



HOLBEIN THE YOUNGER  
1497-1543  
WOODCUT FOR THE DANCE OF  
DEATH



JAMES MCNEILL  
WHISTLER  
1834-1903  
NOCTURNE

GETTY RESEARCH INSTITUTE



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